The Eucken Review

(Organ of the Eucken Society)

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Goethe and Rudolf Eucken.

By

Professor Dr. HACKER, Berlin.

PROFOUND and penetrating affinity, at the same time decided contrast is the impression created by a parallel drawn between the mode of thought and the life-work of Goethe and Rudolf Eucken.—For both thinkers this affinity consists in their starting from the problem of life and in its universal significance. Both conceive the universe as undivided, eternal, creative life, which man, as its peculiar expression, is called upon to share. Opposite this deep and portentous conformity, there stands the difference of an artist's treatment of the problem on the one hand and an ethical and prophetical method on the other. Goethe strives after a spiritualised image of entire reality, presupposing that such spiritualisation brings no strange element into the object, but signifies only the acknowledgement of its extant value and its accessibility to mankind.

Eucken, as far as the world of mankind is concerned, seeks after a new reality, a spiritualised world in contradiction to the one existing which according to him lacks reason and meaning.

This contrast between the two thinkers leads the one to a more monistic and the other to a more dualistic conception of cosmic life. Within the religious perceptions it leads to a more theistic conception on the part of the philosopher and a more pantheistic attitude on the part of the poet. The latter feels at one with the fundamental features of antiquity, the former agrees with the elements of Christian truth. The poet knows himself to be a representative of a rejuvenated, well founded, serene Renaissance, the philosopher defends a renewed, more searching and more extensive resumption of the work of the Reformation.

For both thinkers we may suppose the starting points of spiritual life and with it the source of moral certitude (very likely) to lie on different ground. With bold assurance the poet provokes the universe with its summits and abysses and in the strength of the activity, penetration and unquenching power of his imagination ventures to discover and to state at every point a friendly relationship between the ideal and reality, between the idea and the appearance.

Thus to him all things temporal become the image of the One and the Eternal. Yet for the ingenious artist this relationship predominates in external appearance which seems to give to the perceptible form the stamp of a legislative spirit. In it men with creative gifts seem to recognize their own individual type.

In the perceptible form he thinks himself authorised to venerate the expression of divine plastic power. Thus nature in her legitimate shape and in the beauty of the form becomes for him the mediator between heaven and earth, the divine messenger "Pandora", the goddess of Fortune.

> Sie steiget hernieder in tausend Gebilden,
> Sie schwebet auf Wassern, sie schreitet auf Gefilden,
> Nach heiligen Maßen erglänzt sie und schallt
> Und einzig veredelt die Form den Gehalt. "Pandora."

To the artist the substance, whatever it be, is justified in being the bearer of the form affording an opportunity of creating beauty, which to him has its end in itself and is a vindication of life. Therefore he thankfully confesses:

> "Ihr glücklichen Augen
> Was je ihr gesehn:
> Es sei, wie es wolle,
> Es war doch so schön." Faust II, V.

"Es sei, wie es wolle!" Pursuing ethical purposes, the philosopher cannot speak thus, to him the essence of things stands above all. Also in view of the infinite variety of forms in nature and human life, he demands a reason for the whole, a general reference to a moral aim, a perfection of goodness. Herein alone he would see the justification of existence. But this is just what Rudolf Eucken misses. In the firm, unyielding, positive spiritual and moral demands, he possesses the evidence and the guarantee of another world, in spite of material and empirical life. Here lie the roots of the faith of a Luther, Kant and Fichte. *They* are the men whose leading ideas R. Eucken shares in a revived, more expanding and deepened form.

Goethe as well as Eucken however prove themselves to be in a high degree superior to the characterised psychological restrictiveness of their respecting dispositions, their domineering thought in a way which

fundamentally annuls any onesidedness. Beauty according to Goethe presupposes truth and feels itself closely and friendly connected with morality. Spiritual life, Eucken's prevailing metaphysical conception, manifests its entity superior to particular tendencies in the achievements of science and art as well as in the commands and promises of morality and religion. Although the different starting point of construction gives a different centre of gravity to both their worlds, they correspond in a far reaching measure, made possible by the universality of their conception of life. What to the one stands in the foreground remains more in the background to the other. Nevertheless Eucken's thoughts could very sensibly be made clear by Goethe's poetical works, and in the same way Goethe's artistic creations might be elucidated by Eucken's philosophical range of thought. We neither miss in Goethe the christian, theistic, dualistic elements, nor the antique, pantheistic, monistic in Eucken. Therefore a parallel between the life-work of both offers to the sympathising critic a true and stimulating reciprocity of contrasts and similarities.

If in the following we oppose their contrasting modes of thought, we do so, not only for the better understanding of the poet and the philosopher, but because we hope in this way to illustrate a dominant, as it appears to us, and portentous antagonism of spiritual life and to interest the reader in the profound task resulting from such an insight.

In his memoirs R. Eucken declares: "My position to Aristotle was a peculiar one. The deepest motives of his aspiration could not agree with my dualistic mode of thought, but as to the expression and wisdom of life, I always venerated him as a great sage. Similarly with Goethe whose deepest convictions and mode of life did not appear to correspond."

The monistic element therefore in the poet's aspiration, which he shares with Aristotle, the classical interpretor of Greek philosophy, separates Eucken from Goethe.

On the other hand, R. Eucken admires the mode of life of Aristotle, and as we saw it in this passage, if we had not known it before, the mode of life in Goethe. In Eucken's opinion however there seems to be little harmony between that fundamental conviction and the mode of life in Goethe or in Aristotle.

Let us try to understand this statement with regard to Goethe.

Goethe's fundamental thoughts may be paraphrased in the following way: The eternal and creating life of the divinity sustains and penetrates the universe and is present in the whole as well as to every part of it with the complete effort of its spirit and its strength. The same may be said of the visible world accessible to men; may it be one of many encircled and filled with the light of the invisible, men depend on it and find in it entire satisfaction. Now and here we meet with that creating life, in the productions and formations of nature, as well as in the spiritual creations of humanity, especially in the highest production of art. To acknowledge this and call the visible world the scene of divine activity may sometimes render us worthy to partake of divine and creating life.

Goethe's religious attitude presupposes a fundamental optimism in reference to the visible nature, to world and the spiritual life of man. For him the glory of God stands and falls with the sublimity and splendour of nature and human life. From that point of view the Christian assertion "the whole world lieth in wickedness" must undoubtedly be called a blasphemy as it was a subject of veneration to the Greeks and the Romans. The devil says "no" the angels say "yea". No break as it is allegorically shown in the Bible, has here separated the visible world from its origine, the creation from the creator.

Die unbegreiflich hohen Werke
Sind herrlich wie am ersten Tag.

With artist's eyes the archangels perceive the universe, praising its order abundance and all prevailing harmony, the unfathomable depth of the cosmos.

Among the wonders of the Cosmos the greatest is man. In him Mephistopheles attacks the creator of the world; the poet whereas never tires of praising his magnificence and happiness.

Alle Tag' und alle Nächte
Rühm ich so des Menschen Loos;
Denkt er ewig sich ins Rechte,
Ist er ewig schön und groß.

Firmly convinced of the intimate and hardly interrupted communion between God and the world, Goethe needs a justification, even a glorification of the visible reality that to him is an embodiment of the eternal divine life accessible to man. For this affirmation he fights the spiritual fight of his life, not like Leibnitz with logical, but with artistic weapons.

Inflamed by the beauty of the visible world in its thousand manifestations, the poet is urged to commit it from the form to the essence and qualities of life. He then, for instance, praises the exuberance of love in nature, or praises the kindness, truth and purity of true human life, above all in the noblest female characters that poets have created. From the point of view of the intrinsic value of human life only in Iphigenia and in Hermann und Dorothea the poet's smiling optimism wins an entire victory, but not without bringing reconciling sacrifices to the powers of darkness.

In Faust there begins a powerful theodicy, but in spite of his promise expressed in the Prologue in Heaven, the poet is unable to bring it to an end by terrestrial means.

If Goethe in his old age confessed that notwithstanding the great favour of fate he enjoyed in his long life, he had only for a few weeks been what we generally call a happy man, we have here the proof of thorough and earnest striving. For, hand in hand with his artistic aspiration which determinates his fundamental religious conviction, Goethe realises the painful experience of the impossibility to see our sincerest and purest wishes fulfilled, the bitterness of guilt that unawares ensnares the highest aims of man, the callousness, even hostility of the world towards everything that is beautiful and sublime and in accordance with his fundamental convictions; and such an experience immediately causes him to trace life back to its origin, he ends by impeaching divinity.

Ihr führt ins Leben uns hinein,
Ihr laßt den Armen schuldig werden;
Dann übergebt ihr ihn der Pein,
Denn alle Schuld rächt sich auf Erden.
Gedichte: Der Harfenspieler.

Anxious for her own candour and for the possibility to maintain it in the struggle of life, Iphigenia hears the song of the Fates in her ears:

Es fürchte die Götter
Das Menschengeschlecht!
Der fürchte sie doppelt,
Den je sie erheben!

Throughout all the creations of Goethe resounds like the hymns of the archangels the hymn of praise of the beauty in nature, but notwithstanding this burning love and admiration for beauty and magnificence, the poet has an incorruptible and sober eye for the shadowy and dark side of reality.

Eucken often refers from nature's blindness and deafness to man's spiritual and intellectual worth appealing to Goethe's verses:

Unfühlend
Ist die Natur,
Es leuchtet die Sonne
Über Gut' und Böse,
Und dem Verbrecher
Glänzen wie dem Besten
Der Mond und die Sterne.
Vermischte Gedichte: "Das Göttliche."

If Ganymed, the boy, casts longing looks into the depths for the all-loving father, Prometheus, the man, despises the thundering, blindly destroying Kronos, feeling ashamed of having once addressed his prayers to the "sleeper" above. With what brilliant colours did the author of the "Westöstlichen Divan" point to the fireworship of the old Persians, at the same time he is forced to acknowledge:

"Anbete du das Feuer hundert Jahr;
Dann fall hinein, dich frißt's mit Haut und Haar."

Here love meets with no response.

"Und wer durch alle die Elemente,
Feuer, Licht, Wasser und Erde rennte,
Der wird zuletzt sich überzeugen,
Er sei kein Wesen ihresgleichen."

There is no connection between within and without, no echo between nature and our highest and most powerful thoughts.

"Der Gott, der mir im Busen wohnt,
Kann tief mein Innerstes erregen,
Der über allen meinen Kräften thront,
Er kann nach außen nichts bewegen."
Faust I, 2. Gespräch mit Mephistopheles.

Thoughts on nature, as they prevail in Eucken, also appear in Goethe, though for the latter they often embody experience resisting the principal current of the life of his soul and express his disappointment after passionate striving.

Goethe expresses a view of nature by which her unending evolutions appear to be a great absurdity.

In opposition to Goethe's fundamental views, these considerations are of a dualistic kind. Nature withdraws from spirit. In many respects her realm is that of unreason. Thus Goethe's position to the whole of nature includes a contradiction between belief and knowledge as the poet himself expressed it in the above mentioned passage in Eucken's memoirs. As Goethe once remarked of Shakespeare, there remains a sediment of unsolved bitterness towards the course of the world.

Now in reference to the realm of the spiritual life, its uncertainty and its wrongs, its errors and its guilt manifested in individual life as well as in entire civilisation, cosmic nature is the sublime counterpart of holy original peace, of eternal innocence. With Eucken she represents a grade which has to be overcome, with Goethe she is the realisation of the ideal under the form of a lost paradise. More painfully perhaps than Eucken, Goethe feels the contrarities and obstructions which an ascent to spiritual life meets with among men.

To Eucken the surety of the spiritual is unshaken in its core, and powerful enough to demand and to create a new world in view of the experience that the existing world does not answer to the categoric exigences of the legal, but unacknowledged ruler who claims the universe for his legitimate property.

Goethe himself, when carried away by that "high opinion through which the spirit embraces itself" can

gaze upon extraneous nature as from a throne upon the unfeeling lavishing bestower who in the violent explosion of a thunderstorm seems to play like a mischievous child; but where, which often happens with Goethe, the impression of the unsteadiness and confusion of the human mind preponderates, the absence of aims in human nature is transformed into the image of a state of blissful consummation uninfluenced by time.

Then it may by said: "nature is too grand to have aims," that is to say, she has attained her goal, always, to-day as well as on the first day. The precariousness of man's aims yields to her absoluteness. She has no choice, doubts not. "In the realm of nature motion and action govern, in the realm of liberty dispositions and will", says Goethe. Nevertheless we are "less certain of free will than of the independant action" of nature, "she is her own promotor; will, on the contrary, acts under compulsion". Natural moral tendencies need to be trained by the will, which may be lacking or go astray. As the dispositions to inert influence for the genius things are worse, it depends not only on internal factors, but also on external effects, on matter and time, all of which tend to confuse him. For this reason all art: "government, poetry, sculpture and painting bear the stamp of singularity and uncertainty."

Seen from that standpoint, culture, from the very beginning, can be suspected of having lost the direction given by God and nature, its progress then appears as an upheaving of inherited delusion, inherited guilt under the burden of which a burning longing arises for a fresh beginning, for originality. Goethe strove to have a full experience of life and world, like a first man, or at least like a savage, like Homer, like the patriarchs of the Bible. In this indeed, notwithstanding all necessary restrictions, he succeeded to a surprising degree. These feelings however force him into the sphere of nature.

Through thousands of years a mighty counter-current is at work in the face of the self-conscious joyful progress of the creative mind of man. Both impulses are equally active in Goethe's nature and keep each other in continual suspense.

Essentially different to Eucken's inclinations, Goethe's genius resembles a head of Janus whose one youthful face turned to the future summits of human work, sees new worlds, whereas the other, with the earnestness of old age, searches for truth, purity, eternity in the depths of the past, yea beyond human destinies. From there the divine appears as the last aim that in truth entirely surpasses all earthly expectations, as a primordial, lost, perhaps unretrievable possession of our generation.

On the one hand the idea of the redemption means a removal beyond all the bustle of human endeavours, to an eternal goal, a new life from thence, a life of intense consciousness, liberty and selfdetermination answering to the wants and demands of a spirit no longer tarnished by physical propensities; on the other a going back to a lost primitive state beyond the dissension brought about by the first consciousness of the individual itself from the centre of life, the capacity of renouncing arbitrary action, the beginning of a new life of sacred necessity that also turns to liberty, because it knows no separation of the individual ego and the Allself. There, absolute freedom becomes a necessity, the former having its impulse in itself, here absolute necessity turns into freedom. The former conception is inspiring, the latter rejects the dualism between spirit and nature: Both ideas meet in the profoundest depths, one easily takes the meaning of the other. Paradise becomes an equivalent of the realm of God —the way leads through the miracle to which forward and backward mean the same direction. But to have an idea of Goethe's profoundness, we must realise the inwardness and genuineness of this desire, even there where he is in opposition to the fundamental demands of a Schiller, a Fichte and an Eucken. In that sense we might say: "Look at the lilies in the field, at the birds under the heavens, the child that stands in the middle whose left hand does not know what the right does. To resemble them, you must be 'born anew', though you be old, otherwise you will not enter into the kingdom of Heaven." This said Jesus. Between Him and Christianity there stands the cross; as it were, a tree of the knowledge of good and evil, a source of shame, a sudden consciousness that the world hates holiness, that nature resists the spirit, that being struggles against obligation. Hence a shadow of rejection fell on human nature and the actual world. Creation—now, (such is the law), sighs for redemption. This was the starting point for the characteristic form of Christianity which from St. Paul through St. Augustin reaches to Luther and which has been revived in its essentials by Rudolf Eucken.

It may at first be astonishing, if we confess that a certain something reminds us of the manner of Jesus. A more natural, joyful and childlike resignation to the eternal demands of life, that goes forth victorious in spite of all powerful temptations we hardly find among the great representatives of modern humanity. A certain something was in Goethe that needed no new birth and had a right to resist it. In this respect he felt himself misunderstood, all his life, felt himself identical with that purity and truthfulness of nature. Apart from the beauty of the form of his poetry, the

expressions of his life indeed resemble the lilies in the field which are more beautifully arrayed than Salomon without realising it. At the climax of his art his works retain the ingeniousness of the folk song. It is just that entire unselfconsciousness that renders Goethe's work and personality so great and attractive an enigma which to interpret mankind will never tire.

"Klar ist der Äther und doch von unermeßlicher Tiefe,
Offen dem Aug', dem Verstand bleibt er doch ewig geheim."
Schiller.

The culminating point in Goethe's poetry lies in the universal application which he succeeds in giving to every subject, to each particular destiny of his heroes. Not the singular, not the unusual, the unheard of as such attract him. The individual case gains his special interest in so far as he sees in it himself and humanity and its destiny expressed in its principal characteristics.

Therefore every earnest, sympathetic reader will find his own life portrayed and transfigured by the glory of poetry.

If we try to reduce the various complications of Goethe's heroes to a dominant factor, it is just that contrast between the natural and social position and ethical and spiritual demands of accepted and creative reality, of existence and action which R. Eucken also sees in human life and under the aspect of which Goethe places his characters.

As far as we have seen, in opposition to a most intimate conviction, there prevails in Goethe a positive dualism whenever we try to descriminate the life of our soul. "We ascribe", says the author of Faust, "our conditions now to God, now to the devil and in both cases we are mistaken. The enigma is within ourselves, as we are the offspring of two worlds".

This enigma finds its solution in Eucken's philosophy. Seen from that side, we understand that Goethe's practical wisdom of life, endeavouring to solve the tragical problem which baffles his passionate heroes, interests the philosopher in more than one respect.

As to his monistic fundamental conviction, Goethe upholds it as he does in the doctrine of his natural science. To his cosmic way of thinking he adds an anthropocentric one. He is equally interested in man as well as in the universe. This connection is the result of the fact that to him man, as a microcosm is a true and proper expression of universal life. "You yourself contain a universe." This microcosm incorporates to some extant the whole essence of the supersensuous macrocosm. Yet at the same time man retains his individuality from the limits of which he cannot pass without ending in nothingness. He finds himself relegated to his world, to the world of sense in which he possesses the complete reflexion, the mirror of the universe. The substance of the universe appears in the language of the eyes and the ears. In opposition to modern natural science which has separated the material from the divine and has made it independant, Goethe pleads for the general, metaphysical, even religious signification of the material appearance. "He who wants to deny nature as a devine Organ may as well deny all revelation." In comparison with the spiritualism of the philosophy of his time, or with Christianity, he professes the Gospel of the five senses, that is to say, feeling of his own inadequacy, he renounces to see the idea face to face; convinced of the insufficiency of the accidental pictures of the details, he keeps to the final result of comparative inspection, to the original phenomenon that for man, as a physical being, has to stand for the idea.

We have already gathered from Goethe's conception of life that the things of the spirit are by no means progressing satisfactorily in the world of men. Overwhelming proof of this is given in the lifestruggle of his Faust "ein immer reineres Streben bis ans Ende".

This was said of him by the poet himself. The final scene gathers the results of this struggle, and with them that of the eternal striving of mankind. The judgement upon all that has been gained is expressed in the one word contained in the final and closing chorus of the work. It is: "Das Unzulängliche." "The Insufficient." Only to the aspect of a purely spiritual and inward world can such striving, a thousand times thwarted by opposing natural forces, be looked upon as an event.

What the creator of Faust, after a comprehensive examination of the content of human life forces himself to admit at the close of his great work, in spite of himself as it were, and in contradiction of his lifelong defended conviction, causes many of his admirers to shake their heads:

The fact that the spiritual life of man does not find its final justification and completion on earth, but that we need to be established in an invisible world of spirit victorious and glorious, in order to be able to take up and carry on the fight for that which is Eternal, uninfluenced by that view in the midst of time and its influence, this is Rudolf Eucken's deepest conviction, rising to the high and delivering state of spiritual certainty. The decisive question for you is: whether you really are able without inner experience to bring proof for that life of the spirit and its power, and to recognise in that primeval depth your very self, to bring that power with an ardent faith to bear on the struggle of the world, to see in it the source of your life, to imbue your daily task with it.

According to Rudolf Eucken we need the certainty not only of a world permeating spirituality principally defended by Goethe but of an independent spiritual world, superior to the material world. This is the indispensible condition for the mere possibility of justifying and maintaining spiritual endeavour and aspiration within an empirical world which offers no sufficient basis for spiritual measures and motives. With this conviction Rudolf Eucken finds himself in sympathy with the spirit of a Christianity freed indeed from all antiquated forms, and at the same time reformed in an activistic sense.

If as already remarked, a certain dualism appears here, neither with Rudolf Eucken does this conception lead to a complete division of the universe into two independent realities. Finally nature must be founded in the spiritual, existence in a life of activity, the world in God.

How otherwise could a final victory, even only an actual pre-eminence of reason over unreason, good over bad be assured?

Even this in the essence of religious trust, which sustains and makes possible the earthly struggle of man. Here from the depths dualism meets with a monistic counteraction, if however this final unity withdraws itself more and more in the course of human life from the earnestly searching mind, from the serious and incorruptible moral judgment, if the half sense and non sense of material existence besiege man dependent upon material experience with ever increasing impressions, then an antitype within material limits is necessary which, like a sacred symbol might represent to man this profound unity of the universe, superior to the contrasts between nature and spirit. Here art has its origin. This is the revealing self-representation of this depth, unreached by sense. Art alone, not science, in its lofty creations, wrings from life its final secret; the sensuous and super-sensuous unity of the All from the sphere of an unfruitful mysticism. This mysterious fundamental fact inspired Goethe's mind and aspirations, and if his practical wisdom of life finally could not deny the need of a dualistic method in scientific research and for the moral aims of man, in his poetry this fundamental conviction found proud and victorious expression; in it he created a symbol full of comfort for humanity. The artistic form in which material representation and idea become miraculously united, is able to transform sad subjects into a feast for the gods. Art and art alone affords us the sublimest assurance of the eternal harmony of existence.

Our investigations bring us finally to this: that we look upon religion as the indefinable link between man and the foundation of creative life, superior to all division and reunion according to our dualistic or monistic conception. There are however two possibilities of examining the moral nature of man. A dualistic point of view will enable us to assert an empirical as also a spiritual world in agreement with and indispensible to an ethical demand, undivided and uninfluenced by each other. Here we find the austerity of instructive prose. On the other hand we recognise a monistic mode of thought as the foundation of the artistic and poetic creative faculty. Upon this is based the art of poetry, which not binding in any way, neither teaches nor commands, but contemplates only. Both of these forms reflect, the one a monistic, the other a dualistic attitude, Rudolf Eucken declares an immanent religion to be an inner contradiction. Goethe would have said, and actually did say, the same of transcendental religion. A Monistic attitude interferes with the soberness of scientific work on the one hand and with the strict demands of morality on the other. Goethe gives proof of this, if we follow him along these paths. He neither satisfies the scientist nor the high demands of the moralist. A dualistic trend of mind will put too much seriousness and weight into poetry, reminding one constantly of that which art at bottom would have us forget. An example is shown by the high endeavours of the noble Schiller.

It is the fundamental contrast between the artist and the prophet, a contrast of principles, the contrast between the Parnass and Golgatha. We have tried to illustrate and to explain it not to veil or to soften it. But we tried to overcome it by explaining these two modes of life as two conceptions which are necessarily and equally based on the relation of our transitory human to the eternal spiritual life, each of which therefore may claim the same right.

In dealing thus with this contrast between two spiritual types of human nature none of which fails to give proof of its vigorousness, we refer to R. Eucken who advises us, whenever there are contrary opinions that both hold good rendering it impossible to decide for one alternative, to look for an "allumfassendes Geschehen" in which contradictions cease to be contradictions of facts and permanent contrasts are transformed into opposite sides. This "allumfassende Geschehen" however is but the same as what he calls the substance of active life itself. Goethe on the other side declares: truth is said to be just in the middle of two contrary opinions. Not at all. The problem lies between, the Unseen, the ever active life as thought to be at rest.

(Translated by Dr. Elise Lohmann.)

From all Parts of the Globe.

Michael Singer †.

We learn with great sorrow that Michael Singer, a man of high merit, the editor of the "Neue Zeit" in Chicago, has suddenly died. With him the German world loses one of her most loyal and ardent sons; especially the German-American press suffers an irreparable loss. His "Neue Zeit" became more and more the centre of German life and has even exercised a strong influence over Germany by its articles and reports from all the important centres of German life as well as by the "Streiflichter", written by the editor himself. By these valuable informations and suggestions this paper has become indispensable with many readers. We regard it Singer's special merit to have always been active to support German authors who were in want of help. But besides this he was one of the most faithful and eager champions of German life.

Beyond this life, in which he holds a place of honour, he will for ever be honoured and remembered by us as a noble, indefatigable and active man.

What the Indian Philosopher T. L. Vaswani thinks about a New Spirit of Aryan Culture and some Remarks of a European.

We got some fragments of Vaswani's inspiring ideas from his articles, printed in the Indian 'New Times'. There he says:

There is a collapse of Civilisation. Europe is losing kinship with the soul. Will India—will Asia—be true to spiritual intuitions and vindicate the Soul? Asia must be well organised and must be true to her intuitions. Then may Asia have the power to break down imperialism and serve Humanity. Asia is one in her spiritual intuitions. But a common political consciousness has not yet developed. Hindu-Muslim unity will broaden into Hindu-Buddhist-Confucian Unity.

One of Asia's intuitions,—the West has received it as the Doctrine of Christ,—is: *Love thy neighbour as thyself.* But a few nations, equipped with modern science and concentrating the world's capital in their hands, have been draining the East of its wealth. India is dying of hunger and disease. Six millions died of influenza alone in 1918!

Will oppression end in a terrible explosion? To-day a feeling—like that voiced in a recent play—is growing: "We claim the right to live without crawling under your table for crumbs. If you won't grant us our right, we'll take it by force!" Sometimes Vaswani foretells the darkening shadows of (1) a revolt of Peoples against States, (2) a revolt of the Poor against the Rich, (3) a revolt of Youth against Religion. This triple revolt,—political, economic, religious,—may be averted by regulating life in the light of the intuitions of Asia: *Fellowship with the Poor* here is a creative principle of a New Civilisation.

Another creative principle may be found in Asia's intuition of the *Unity of Humanity.* The instinct of possession and domination there is the sin of the West. Nationalism of the West is infected with a cult of hate and possession. Indian nationalism threatens to be so much like that. This Indian nationalism needs to be purified. The national movement will help India in the measure it is loyal to the Ideal of Humanity. What mightier force does India and Asia need, then, for this task than the spirit of Love? Love is creative.

Addressing to the Gurukul, Brindaban, on the occasion of their Anniversary, on the 24th Dec. 1923, Vaswani proclaims these same ideals to teachers and students urging them to understand the value of the rich legacy from their Aryan ancestors. What master-minds, he says, has not India produced in literature, in art, in philosophy, in religion, in action! What nourished this spirit? The Life of the Spirit. The roots of education are in life. Fellowship with life in *Nature.* Fellowship with life in *History.* Fellowship with *Teachers.* Students must live in fruitful contact with Nature, with great Teachers and great Traditions.

In beautiful spots were the Asramas situated. Gurus and brahmacharis loved the cow, the deer, and birds, and won their confidence; are they not our Brothers? And how great was the reverence for the Guru! He purified the atmosphere of thought and desire. There was no room for repression in such an atmosphere. The Aryan teacher recognised the principle of Free Discipline. What harm has been done by modern believers in Creed of the Rod! Among the formative forces of the Aryan student were (1) sympathy, (2) sunlight, (3) meditation.

Gold and fame,—for these many scramble, when the Nation needs silent servants of the Ideal. Service of the All-True, the All-Good, and the All-Beautiful.

Much of what is named Civilisation is isolation: Isolation of man from Nature, of man from man, of man from God.

We read in ancient books of Vaivasvata Manu saving the race from a "Deluge" by building an Argha,

an "Arc" of safety. Vaswani looks for the saving again of the race to a new Life of the Spirit, a life of Fellowship and Love and he calls the students and young men of India the Builders of to-morrow.

At last he sets up an example of such a Builder: the lonely, heroic figure of Sri Keshub Chandra, 'whose daily life'—as even an eminent English scholar said—'came nearest to that of Jesus'.

Sri Keshub Chandra's teaching is that the world needs a revolution. By revolution he means a radically new outlook, a change of heart, a new type of life, — not mere reform, not mere progress. Civilisation needed a new basis. Fellowship with God is the secret for World-Renovation. Sri Keshub Chandra pleads for this Fellowship in personal life, in national life, in life of Civilisation. Hence he speaks of 'Family of Nations', of Synthesis of world scriptures, of reconcilation of world religions, of Brotherhood, of prophets and saints. Europe has trampled upon this truth of Fellowship, and Europe lies sick to-day. What will cure the world—unrest is not a Doctrine of Domination but Fellowship. Humanity is one; the World Spirit is One; the world can only be cured by a vision of the One—in-all. That Vision is worshipped by Sri Keshub Chandra. They who will be citizens of the Kingdom of Silence and Love, they will be India's servants in the coming days.

(Riemann.)

Some Remarks of a European.

Every unprejudiced thinker will be glad to learn that Asia, the birth-land of religions and culture, now strives at full independence and at full development of her own philosophy. But on the other hand we should not forget what humanity owes to Europe, and we should not form an idea and conception of Europe as it is to-day with all the disorganisation and grievances that unfortunately are so obvious.

To the Asiatics the representatives of Europe are almost exclusively English officers and merchants to whom the Asiatics may not feel any particular sympathies. But these Englishmen are not the whole England, the England of Shakespeare and Newton, and less they are the representatives of the whole of Europe. The greatness of Europe is the creation and the vigourous development of a great variety of peculiar types of life. This variety—it is true—may cause controversies, hostile nationalism, and even fighting among nations. But all these dangers and faults must not turn our eyes from the great civilising achievements and the development of spiritual life which we owe to the penetrating work of the European spirit.

Let us think but of the wonderful plastic faculties of the ancient Greek and of the earnest and creative mental culture as we find it on the summits of German life. We do not wish to derogate from Asia's glory, but we willingly and fully acknowledge the peculiar greatness of Europe. (R. E.)

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